CANADIAN MOVING PICTURE

Digest

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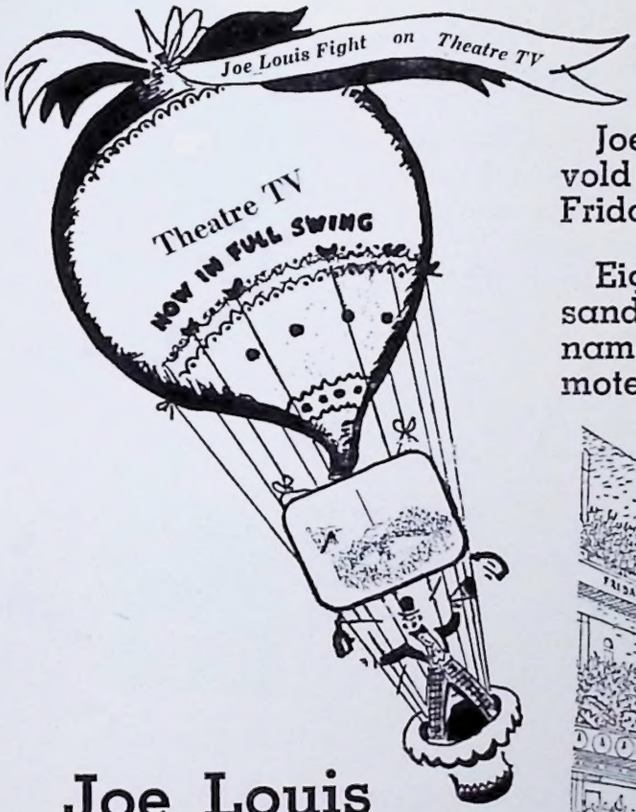
Showmen, on your toes



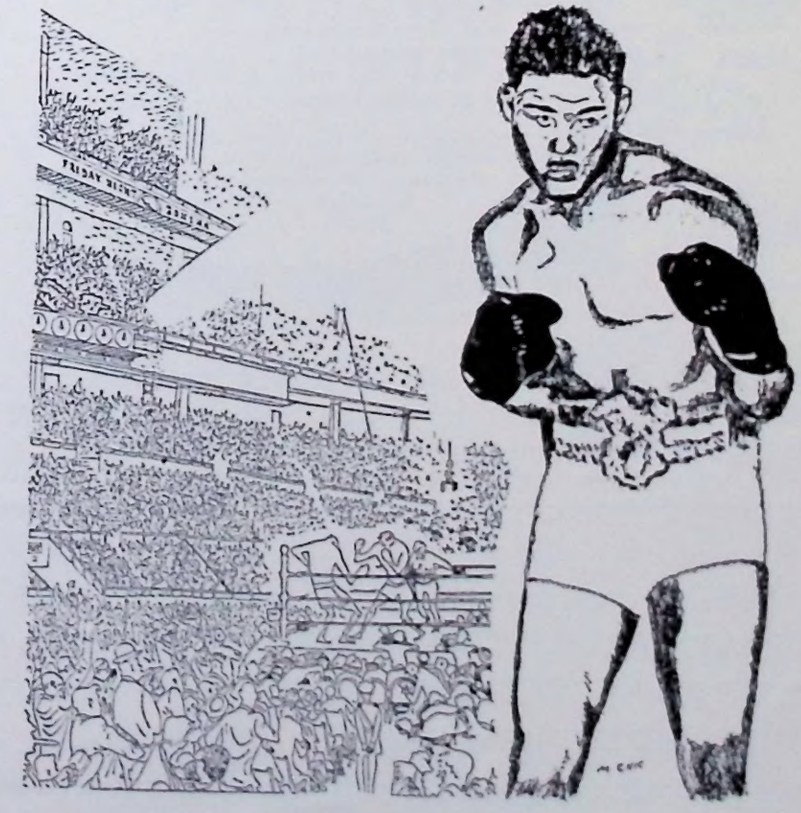
Joe Louis
in
"THE SPIRIT OF YOUTH"

The life story of a game boxing champion who has shown the sporting world how to lick Father Time.

FLASH!

Joe Louis (The Brown Bomber) KO's Lee Savold in 6th round, Madison Square Garden, Friday, June 15th.

Eight theatres play to capacity with thousands turned away! Joe Louis becomes top name for box-office and TV draw — boxing promoters and TV theatres get ready for big take.



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CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE - TORONTO

THE INSPIRATION BEHIND THE UP-BEAT AT BOX-OFFICES IS M-G-M!

Janet Leigh, new darling of the fans!

"STRICTLY DISHONORABLE"

STARRING

EZIO PINZA · JANET LEIGH

with MILLARD MITCHELL • GALE ROBBINS

Based on the Play by Preston Sturges
Presented on the Stage by Brock Pemberton and Antoinette Perry
Written for the Screen, Produced and Directed by
MELVIN FRANK and NORMAN PANAMA
A Metro-Goldwyn-Mayer Picture

PREVIEW SENSATION!

M-G-M's hilarious comedy from the stage hit. Introducing the former star of "South Pacific"

The fans registered a rousing reception at audience Previews, East and West. The million dollar voice and the "*Bride-of-the-headlines*" Janet Leigh! It's a sure-fire audience hit!

2 MORE BIG ONES!

ALL THIS AND TRACY, TOO!

Yes, a BIG Spencer Tracy drama has been added to M-G-M's Box-office Summer Parade. It's socko!

"THE PEOPLE AGAINST O'HARA"

Tracy against the forces that prey on youth! A thrilling picture from a great novel with a fine co-starring cast, including Pat O'Brien, Diana Lynn and John Hodiak. Filmed in actual New York locations.

In M-G-M's recent announcement you saw such great hits as: "GREAT CARUSO" (*Tech.*) • "GO FOR BROKE!" • "SHOW BOAT" (*Tech.*) • "EXCUSE MY DUST" (*Tech.*) • "RICH, YOUNG AND PRETTY" (*Tech.*) • "THE LAW AND THE LADY" "AN AMERICAN IN PARIS" (*Tech.—Fall release*) and others.

AND NOW TWO MORE BIG ONES!

RAY PRESENTS

TODAY is the kind of a day which must have been fashioned after the pattern of a day in the Garden of Eden, before the wily serpent took it into his scaly head to persuade Eve to eat the apple from the Tree of the Knowledge of Good and Evil. The sky is that soft blue which borders on a pastel shade of green, there are tissues of transparent clouds, lazy clouds which appear to be in slumber, they are so motionless, despite the full force of the sun which is lighting up the faces of all the flowers.

I cannot look at flowers without being amazed at their color and form, without thinking and believing that we, who talk about miracles, as if they only happen to certain people, and at certain times, are continually surrounded by miracles, such as the beauty of flowers, the exquisite modeling of their petals, the variety of their color, the fragrance of their breath.

My little grand-niece has visited me, and I have filled a basket of roses for her, for little Donna Susan who is eight, and whose dark eyes become as bright as stars, whose little brown hands clasp themselves together as if in an ecstasy of delight when she beholds flowers, dearly loves flowers.

I am thinking that there is still a job to be done for this week's Digest, but I relax to enjoy her company, and we have a glass of ginger ale together, we eat a chocolate-covered marshmallow cake, which I have no business to eat, but my mind goes back to the time when I was a little girl, and how I gazed wide-eyed and with longing at such cakes, and how one day I saved up enough to buy three cream-puffs, which I ate, one after the other, curing myself of such longing forevermore.

IN THOSE DAYS there was no nonsense about castor oil, and no disguise, it was said to be good for man and beast, the young and the old, and my mother administered it at the first sign that all was not well with my brothers or myself. I hated castor oil with a fury of hate, but between my grandmother and my mother, that is their combined strength, in a battle with mine, they managed to give it to me, and the three cream-puffs were the Cause of such Effect.

All these thoughts scampered through my brain as I watched Donna Susan eat that chocolate-covered marshmallow cake, which I, also, ate and then my mind travelled to motion pictures, and I saw Charles Laughton as Henry VIII preparing to visit the bed-chamber of Anne of Cleves on their bridal night, and I could hear him say, "The things I have done for England."

THEN suddenly, came a black cloud, forerunner of thundershowers, the garden appeared to change, and perhaps it is my imagination, the flowers appeared to be closing up. I saw the faces of Mother Superior Gervais and Sister Chauvin, both of whom perished in the fire at the Hospice Ste. Cunegonde, in Montreal, on Friday, June 15th.

What a tragic fire, which according to reports may result in the death of fifty. Mother Superior Rita Gervais, 52, died with a fire extinguisher in her hands while trying to save some of the elderly inmates. Sister Antoinette Chauvin, 60, also died in helping to save the lives of those who were entrapped.

It is the worst fire catastrophe in close to twenty-five years, in Montreal. This fire reveals a story of bravery and heroism which confirms our faith in the divinity of man, for many there were who laid down their lives to save others, and many there were who risked a fiery death to bring others out of this inferno to safety.

It is reported that a blowtorch, dropped by a workman who was helping in the installation of an elevator in the building, was the cause of the fire.

The gray stone building stood at the corner of Atwater and Albert Sts. and housed 130 elderly people, 200 children, 27 nuns and a staff of 25 women employees and a janitor. The janitor was rescued from the basement of the building, he had slept through the fire. Seven of the old patients were blind, they were rescued, and according to reports at the present time, all the children were saved.

The newsreels have recorded views of this grim tragedy, and all of Canada mourns with our Sister Province of Quebec in its sorrow. So on one page of life, the beauty of a garden, and over the page, tragedy: Why such contrasts, you and I will never know, and if the answer is written in the stars, who is there among us who can read their message?

IN WINDSOR, Ont., from which very good show-town we have been hearing reports, that business has been away down in comparison with last year, and showmen have blamed this on TV, we learn that Federal intervention has brought about the postponement of a two-week shut-down of the Ford Motor Company's big plant there.

Nine thousand of the eleven thousand employees, who had been notified that the plant would shut down as of midnight last Saturday, were notified to report on Monday for work as usual.

Rhys M. Sale, President of the company, in announcing the postponement, stated that he saw no likelihood of avoiding an eventual shut-down. The Government Regulations, respecting credit-curbs, were presenting so many problems that consultations were necessary with government officials, and taking into consideration the gravity of the situation, in respect to problems which faced the Motor Industry and Canada, nevertheless, certain changes would have to be made to adapt the business to fit into the new circumstances with which people in business are faced.

THE NEW regulations require purchasers of cars to make a down payment of 50%, and to pay off the balance of indebtedness within a period of twelve months. Certain restrictions, on extension of credits by banks and finance companies to motor car dealers, to business in general were, in the opinion of Mr. Sale, "having a crippling effect on business generally." Back of the restrictions is the Government move to curb inflation which appears to be getting out of bounds despite certain restrictions, and while this Government policy, according to Mr. Sale, is to be commended, the President of the Ford Company of Canada stated, that in his opinion measures which create widespread unemployment defeat the benefits of inflationary curbs. Later reports announced Ford will shut down.

In respect to Show Business, those of us who have been calling TV the Big Bad Wolf responsible for decreased business, might broaden the field of our vision and include the several contributory factors which lead to depression.

In Canada, there is some talk of legalizing the sale of horse-meat. Is this not a question which should inspire this animal to give us the horse-laugh, since we are in a country world-famous for our cattle ranges, and in top place in respect to the export of meat?

The housewives are in open revolt in respect to the price of meat. Last Saturday, roast of lamb was selling in Toronto at $1.50 a pound, and eggs in one day took a climb of six cents per dozen, selling at 72 cents. They say that farmers are killing their chickens, including laying-hens, because of the high price of meats, and that there is more profit in selling the laying-hen than in waiting for her production, which provides no encouragement to those producers of motion pictures whose pictures lay an egg at the box-office. Such eggs are sterile for producer and consumer, and kills the producer.

(Continued on Page 12)

Toronto and District

BILL PRESS

A nice boost for the Festival of Britain was provided by Manager W. C. Tylers with an attractive display in the lobby of the Toronto Odeon.

There is a strong possibility, incidentally, of the adoption of a policy for the Carlton Street theatre for a preview of the sneak type one night each week, following the success of an experimental advance showing of a feature recently.

Manager Malcolm McCammon of the Famous Players' Village Theatre has had considerable success with weakly sneak previews over a long period. One of the recent features which drew a good audience was "The Brave Bulls."

Harland Rankin of Tilbury and Chatham, a director of the Motion Picture Theatres Association of Ontario, was guest speaker at club luncheons on two days in succession, his subject being his impressions of Alaska which he toured last year.

He addressed the Civitan Club at Chatham on June 11 and the Chatham Kiwanis Club on June 12.

The 14 Allied neighborhood theatres in Toronto which combined a year ago for a weekly Foto-Nite Offer had again reached a high figure at $1,610 early in June through the cumulative arrangement when a taker was found. If memory serves correctly, this was the fourth time that a payment was made here. A start was made the following week, commencing June 11, with a $700 offer.

The Rio Theatre in downtown Toronto has been going in for triple-feature shows for a warm-weather policy. One program consisted of "I'll Sell My Life," "Back to Bataan" and "Bandits of Dark Canyon."

This was followed by a combination which had "Mein Kampf--My Crimes," "Duke of Chicago" and "Masked Raiders."

Plans of the Women's Committee of Toronto Variety Tent No. 28 were discussed at a meeting of the Lady Barkers which was held in the clubrooms Tuesday afternoon, June 12.

Variety committees have been busy with prepartions for the big annual benefit baseball game at Maple Leaf Stadium June 26. The vaudeville specialities in connection with the game have been organized by the following group: Jack Arthur, Ernie Bushnell, George Taggart, Murray Little and Ernie Rawley.

Bert Brown has been rounding up the many valuable prizes while the ticket sale is being handled by Chairman Bill Summerville, Doug Rosen, Don Summerville, Sam Wacker, Don Gauld, Jack Fitzgibbons, Garfield Cass, F. Dillion, Henry Bolton, Hye Bossin, Martin Bloom, Myer Axler, Curly Posen, Ernie Rawley, Abe Cass and Paul Johnston.

SYDNEY COHEN

Head Booker at Empire-Universal
Died suddenly, Sat., June 16th.
Toronto

Arthur Irwin, National Film Board Commissioner was a guest of honor at a reception at the Royal York Hotel, Toronto with Charles Band as host for N.F.B. Ray Lewis and Harvey Harnick, vice-pres. of Columbia Pictures of Canada enjoy a pleasant chat with Mr. Irwin.

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Howard Hager

Howard Hager, one of Hagersville's best known and respected citizens, passed away on June 12, after an illness of a year's duration.

Born in Hagersville on March 17th, 1882, Mr. Hager was the last surviving member of the family of John H. Hager and Marian M. Buck. His grandfather, Charles Hager, was one of Hagersville's first merchants, and the town was named in honor of him. The latter also built the Regah Theatre building and operated this business between 1923 and 1943. His constant effort to provide the best type of entertainment and his genial personality made the Regah a very successful enterprise and earned its proprietor many friends in this district.

Mr. Hager served the community in many capacities. He was Hydro Commission Treasurer for many years and was active on the Cemetery Board. At the time of his death he was a member of the Session of the Hagersville United Church. He was a Past Master of Hiram Lodge, A.F. & A.M., and a member of the various Scottish Rite bodies and the Shrine.

The funeral service was held at the Community Centre on June 15.

HOWARD BOOTHE

Odeon's Pacific Coast chief, Howard Boothe, retires after 44 years in motion pictures. British Columbia Pioneers present Howard Boothe with a portrait of himself painted by Vancouver artist Camille Howarth, at special dinner tendered by B.C. Pioneers where 85 attended representing all branches of the industry.

●

John A. Schuberg, 76-year-old motion picture veteran, paid tribute to Howard Boothe at Vancouver Pioneer Testimonial Dinner.

●

John J. Fitzgibbons, C.B.E., attends dinner to Howard Boothe — his tribute: "Howard Boothe is an honest man, nobody in the world can buy a reputation like that."

WANGER SIGNED BY ALLIED ARTISTS

Oscar Hanson, Canadian representative of Monogram Pictures and Allied Artists, reecived the following wire from Steve Broidy:

It is with great pride that I am able to announce to you that negotiations have been concluded between Allied Artists and Walter Wanger whereby this outstanding producer will make three pictures annually over a period of three years for distribution by us. I consider this one of the most important agreements in the motion picture field signed in recent years, and resulting in the biggest step forward by Allied Artists since its inception. Wanger, who has had top internatioal recognition throughout his career, will provide a vital stimulant to our entire production and sales program. The Wanger unit will start operating immediately with "Flat Top" to be made in color with the cooperation of the United States Navy as his first production.

By WIN BARRON

We are starting the first year of the second half of the 20th Century. In the past fifty years, the world has absorbed and has had its way of life changed in many ways — telephone, wireless, phonograph, movies, radio, automobiles, aeroplanes and now television.

Television is really nothing new. It has been with us for a long time. In fact, I worked on television over twenty years ago when it was low frequency television and even at that time, there were many crystal-ball gazers who could tell you where it was going. Well, it hasn't quite gone the way they thought and it is doubtful if even the clairvoyant of today can give you the answer as to where television will be going in the next ten years. Almost everyone in the Motion Picture Industry, that you talk to, have varying ideas on how television will fit into the entertainment field. But then, didn't everyone wonder how the "talkie" would fit into the early movie field. Everyone thought that radio would kill the phonograph but sales of records have been greater than ever. Talking movies have been blamed for squeezing vaudeville from the stage but now we find a new spot for it in another medium—television. "The old world changes" and we are in the throes of this vast change.

Television to the average televiewer is just like having movies in your own home. Can you visualize, then, what this media means to our industry? There must be thousands of people who have radios that do not got to the movies. When those radios are replaced by television receivers, the appetite for movies of these televiewers can be whetted by bringing trailers of coming pictures right into the living room or recreation room. This, of course, is not practical with feature pictures until the time comes when there is a way of paying for motion pictures which is far above anything that is visualized from the advertising revenue now available for television. The result of the recent Phonevision trial was not as good as anticipated. However, another new system has just put in its appearance — Telemeter — in which I am happy to say Paramount Pictures is well represented. But more about Telemeter later.

(Continued in our next issue)

film parade

by
JAMES LEWIS SMITH

JAY L. SMITH, Phoenix, Arizona

"The Great Caruso"

METRO-GOLDWYN-MAYER

After seeing "The Great Caruso" and seeing the SRO business the picture is doing, I will predict that "The Great Caruso" will probably be the top-grossing musical from the Metro studio this season, and may quite easily wind up as one of the biggest grossers of the year.

Metro have been grooming Mario Lanza for nearly three years for this role, and the time and effort is certainly well rewarded. In the title role of the late, and fabled Enrico Caruso, considered by millions to have been the greatest tenor voice of the past generation, Mario Lanza achieves screen stature as well as voice stature, that places him among the top-ranking stars on the Metro roster. He does a brilliant job, both singing and acting and the showing at the Palms Theatre, Phoenix, was interrupted several times by spontaneous bursts of applause at the Lanza rendition of such popular arias as the Vesti La Giubba from "Pagliacci", the Miserere from "La Tosca," etc.

Suggested by Dorothy Caruso's biography of her late husband, the screenplay traces Caruso's career from his modest birth in Naples, Italy, through his childhood, his rise to prominence in the operatic world in Italy, and then throughout Europe. The story then transfers to America, where Caruso is engaged to sing at the Metropolitan Opera House in New York. His debut is a flop, as far as the critics are concerned, and he is ready to go back to Europe. However, he is dissuaded from this course, and the picture then goes on to trace his triumphs in America, his marriage to Dorothy Benjamin, daughter of a New York socialite and opera patron who, however, refuses to accept the marriage and even fails to visit his daughter when her baby is born. The film winds up with Caruso's loss of his voice, and his death. Naturally, the prime asset of the picture is Lanza's singing, and there is plenty of it. Arias from practically all the better known operas are heard, as well as Caruso's popular "Because," and several Italian folk songs, and the ever-popular "Ave Maria." Assisting Lanza are such well known opera stars as Dorothy Kirsten, Jarmila Novotna, Teresa Celli and Blanche Thebom. Ann Blyth co-stars as Dorothy Benjamin, and scores effectively. Others in the large cast include Ludwig Donath, Richard Hageman, Carl Benton Reid and Edouard Franz.

The Technicolor photography is beautiful, and the settings lavish. The story has many humorous moments, and one or two very sad ones, but it moves along quickly, never drags, and, of course, is constantly sparked by Lanza's singing.

"The Great Caruso" is outstanding motion picture entertainment, and I venture to predict that it will come close to Columbia's memorable "Song to Remember," if it does not surpass it, as a picture that will be seen many times by thousands of patrons. It's a picture you could see again and again, and enjoy more each time.

"Rawhide"

20th CENTURY-FOX

This is a very superior Western, reminiscent somewhat of "The Petrified Forest" and "Stagecoach" in its concentration of all action in one locale, and the suspense that builds throughout the film to a smashing climax. It is not a Western for the kiddies, for its action is too brutal for tender eyes, and the lecherous characteristics of at least one of the principals are liable to terrify the younger movie fans. However, for adults, it packs a terrific punch, and gives its stars, Tyrone Power and Susan Hayward, their best roles in many moons.

The Rawhide relay station of the St. Louis-San Francisco stagecoach route is the locale for the entire footage. An isolated spot, the station is chosen by the head of the company as a training post for his son, Tyrone Power, who acts as assistant to the grizzled veteran manager of the station, Edgar Buchanan. Twice each day, the Eastbound and Westbound stages stop at Rawhide, to change mule teams, and to enable the passengers to eat a simple meal and to refresh themselves for the long journey ahead. When a desperate band of criminals headed by Hugh Marlowe, escapes from a nearby jail, and is known to be in the vicinity, stage passenger Susan Hayward, who is taking her dead siter's baby girl back to relatives in St. Louis, is compelled to remain at the relay station until it is considered safe to proceed. By posing as a sheriff, Hugh Marlowe gets the drop on Buchanan and Power, and then signals his gang to move in. In a brief battle, Buchanan is killed, and Power and Miss Hayward are in the outlaws' power. The bandits, who are after a shipment of gold expected on the next Eastbound stage, mistake Power and Miss Hayward for husband and wife, and the baby as theirs. Although the thought is repugnant to both Power and the girl, they play along in order to save their skins, and in order to try to warn the Westbound stage of the bandits' presence, so that they in turn could head off the gold-bearing coach. They fail in their attempt to get a message to the Westbound coach drivers or passengers, but just before the Eastbound stage is due, Power escapes from the bandits, and in a three-way gun battle between Power, Marlowe and Jack Elam, the later a vicious thug who turns on his leader and shoots him down when Marlowe disciplines him for an attempted assault on the girl, three of the outlaws are killed, and the fourth one escapes and himself warns the approaching stage. Power and Miss Hayward, in the meantime, discover that their profesed hatred for each other was only skin deep.

Thanks to the skillful direction of Henry Hathaway, and the tight script of Dudley Nichols, the excitement is kept at fever pitch throughout the film. The cast give a fine account of themselves, with the two stars shining brightly. Hugh Marlowe is convincing as the outlaw leader, while Jack Elam gives one of the most terrifying performances we have seen in recent years as the lecherous outlaw. Dean Jagger does

on REVIEW

a brilliant character bit as a slightly wacky outlaw, and George Tobias is equally effective as the fourth member of the gang. Edgar Buchanan does good work in the short time he is on the screen. Others in the cast, and only seen briefly, include Jeff Corey, James Millican, Louis Jean Heydt, William Haade, Ken Tobey and Dan White. A special nod, also, to little Judy Ann Dunn who nearly steals the whole picture as Miss Hayward's baby niece.

"Belle Le Grande"

REPUBLIC

Co-starring Vera Ralston and John Carroll, "Belle Le Grand" is a superior type of outdoor drama, at which the Republic studios have been so successful in the past. Packed with action and romance, it is excellent fare for the smaller town theatres, and for the action houses in the metropolitan centres.

Story is typical of any mining town film. Belle Le Grand (Vera Ralston) is the most famous of the Barbary Coast gamblers in the years following the Civil War. A Southern belle, she is sentenced to five years in prison for a murder committed by her ex-husband. Released, she takes up gambling, being ostracized from polite society because of her prison record. On a hunch, she invests in the stock of a mine owned by John Carroll, located in the Comstock lode area near Virginia City, Nevada. Carroll withholds news of a rich strike, in order to buy up stock being sold by Stephen Chase, Vera Ralston's ex-husband, which he then proceeds to sell at a great profit, enriching both himself and Miss Ralston. Chase, in revenge, vows to run Carroll off the Comstock, and comes close to doing so, when he has a hireling set fire to Carroll's mine, and then puts the blame on Carroll. Romantic complications occur with the arrival of a lovely young singer, Muriel Lawrence, who unknown to the girl, is Vera Ralston's sister and whose upbringing she has been secretly financing. Both Carroll and Chase make a play for the girl, but in the show-down she sticks to her career, and Carroll and Miss Ralston make up the final twosome, after the villainous Chase has been disposed of by Miss Ralston, in self-defense.

The pace is thick and fast in this picture, with fists flying, guns blazing and the usual gamut of outdoor action is run. Performances are uniformly good, with John Carroll and Vera Ralston scoring heavily in the lead roles, and Muriel Lawrence making a big hit in her screen debut. A lyric coloratura, Miss Lawrence is as attractive as she is a fine singer, and this reviewer predicts a prosperous screen career for her if she so chooses. Others in the cast include William Ching, Hope Emerson, Grant Withers, Stephen Chase, John Qualen and Henry Morgan.

Story is by Peter B. Kyne, with screenplay by D. D. Beauchamp. Allan Dwan directed.

"Payment on Demand"

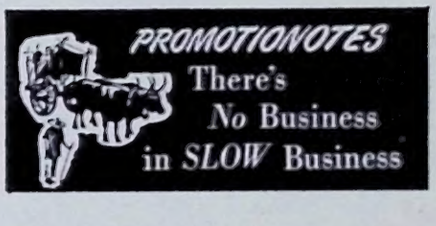
RKO RADIO

Bette Davis' first film since the Academy Award winner, "All About Eve," is another top-flight drama that gives the brilliant actress the opportunity to come through with another smash performance. Produced by Jack Skirball and Bruce Manning, "Payment on Demand" throws the searchlight of public attention on Divorce, the factors involved, and the various complications that can crop up. Told partially in retrospect, it gives Miss Davis the chance to portray a young girl in her late teens, and carries her through to mature middle-age, and motherhood of two grown girls.

Miss Davis and co-star Barry Sullivan portray a couple who have been drifting apart due to a conflict of ambitions. Miss Davis is ruthlessly ambitious, not just for herself but for her husband as well. She uses every scheme, ethical and otherwise, to advance her husband's career, and as the years progress, hubby has found her ambition very distasteful. Finally, the break occurs, and divorce suit is filed. During the separation, Sullivan has become interested in Frances Dee, a fact which Miss Davis has discovered. More ruthless than ever, she throws the book at Sullivan when it comes to terms. She gets everything she demands, and then departs on a world cruise to forget. Romance, in the person of John Sutton, makes an appearance, but makes a hasty retreat when Bette learns he is married. She returns home in time for her daughter's marriage, and discovers just how lonely she really is. Sullivan offers a reconciliation, but the picture ends without any resolve and the audience is left to guess whether the reconciliation actually takes place or not.

Miss Davis runs the gamut of emotions, from youthful ebullience to middle-aged shrewishness. She does it all in expert fashion, of course, and those who raved about her in "All About Eve" will have new cause to cheer at her performance in this film. Barry Sullivan is excellent as Miss Davis' husband, and Peggie Castle and Betty Lynn as their two daughters give the picture a real warmth. Of interest is the brief appearance of Miss Davis' own little girl, Barbara Davis Sherry, as her screen daughter aged three. Others in the cast include the late Jane Cowl, Kent Taylor, Thurston Hall, Otto Kruger, Frances Dee and Walter Sande.

Curtis Bernhardt, who directed, also collaborated with Bruce Manning on the script.



One of the great dramatic scenes from Paramount's "A Place in the Sun" was used in connection with the annual nation-wide talent search contest for actresses recently announced by Photoplay Magazine. A reading from this scene, played in the film by Montgomery Clift and Shelley Winters, as they embark on their fateful lake journey, was recorded by the candidates, who interpreted Miss Winters' part. The dialogue will be reprinted in the July issue of Photoplay, which is offering the prize, a two-year all-expense paid scholarship to the famous Pasadena Playhouse College of Theatre Arts.

Three semi-finalists will be selected on the basis of this recording, two snapshots and a letter of application. The semi-finalists will be chosen by sixty-four local audition boards consisting of radio, television, newspaper educational and dramatic group personnel, and by the editors of Photoplay.

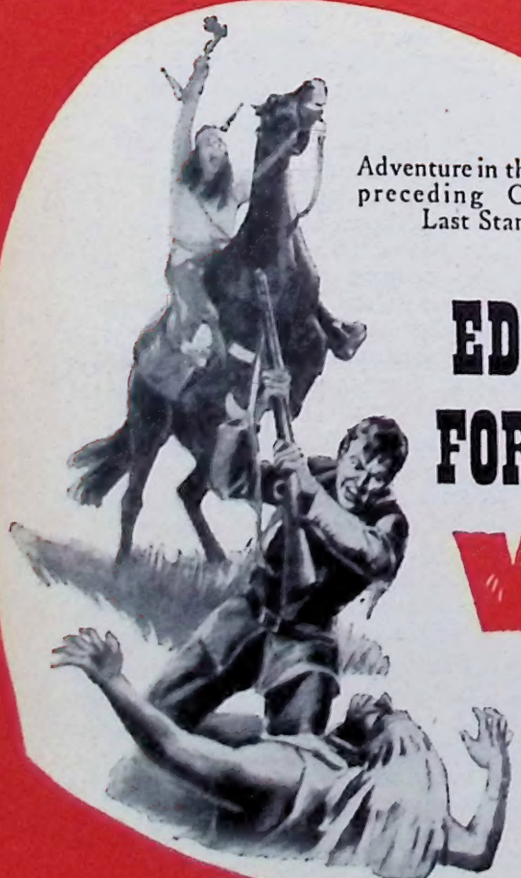
The semi-finalists will be sent to Pasadena for the week of September 17th, when the winner will be picked by a board of judges comprising Ethel Barrymore, Gregory Peck, Joseph Mankiewicz, Stanley Kramer, Thomas Browne Henry, Dean of the Playhouse, and Lyle Rooks, Hollywood Editor of Photoplay.

NOW LOOK AT THE MORE BETTER BIGGER PICTURES PARAMOUNT DELIVERS IN AUGUST

DATE	TITLE	CAST
JULY	PINE and THOMAS' **Passage West** COLOR BY TECHNICOLOR	JOHN PAYNE, DENNIS O'KEEFE, ARLEEN WHELAN
	BILLY WILDER'S **Ace In The Hole**	KIRK DOUGLAS, JAN STERLING
AUGUST	HAL WALLIS' **Peking Express**	JOSEPH COTTEN, CORINNE CALVET, EDMUND GWENN
	HAL WALLIS' **That's My Boy**	DEAN MARTIN, JERRY LEWIS
	NAT HOLT'S **Warpath** COLOR BY TECHNICOLOR	EDMOND O'BRIEN, DEAN JAGGER, FORREST TUCKER, HARRY CAREY, Jr.,
SEPTEMBER	FRANK CAPRA'S **Here Comes The Groom**	BING CROSBY, JANE WYMAN, FRANCHOT TONE, ALEXIS SMITH
	GEORGE STEVENS' **A Place In The Sun**	MONTGOMERY CLIFT, ELIZABETH TAYLOR, SHELLEY WINTERS
	PERLBERG AND SEATON'S **Rhubarb**	RAY MILLAND, JAN STERLING
OCTOBER	PINE and THOMAS' **Crosswinds** COLOR BY TECHNICOLOR	JOHN PAYNE, RHONDA FLEMING, FORREST TUCKER
	GEORGE STEVENS' **Something To Live For**	RAY MILLAND, JOAN FONTAINE, TERESA WRIGHT
NOVEMBER	**When Worlds Collide** COLOR BY TECHNICOLOR	A new and startling interplanetary adventure..... WILLIAM HOLDEN, NANCY OLSON, WILLIAM BENDIX
	Submarine Command	JOAN FONTAINE, JOHN LUND, MONA FREEMAN
	Darling, How Could You!	RONALD REAGAN, RHONDA FLEMING
DECEMBER	PINE and THOMAS' **Hong Kong** COLOR BY TECHNICOLOR	BOB HOPE, HEDY LAMARR
	???Hope Comedy (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)	

National star tour under way!

Paramount preselling now at peak!



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EDMOND O'BRIEN · DEAN JAGGER
FORREST TUCKER · HARRY CAREY, Jr.

in

WARPATH

Color by TECHNICOLOR

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POLLY BERGEN · JAMES MILLICAN · WALLACE FORD

DIRECTED BY BYRON HASKIN

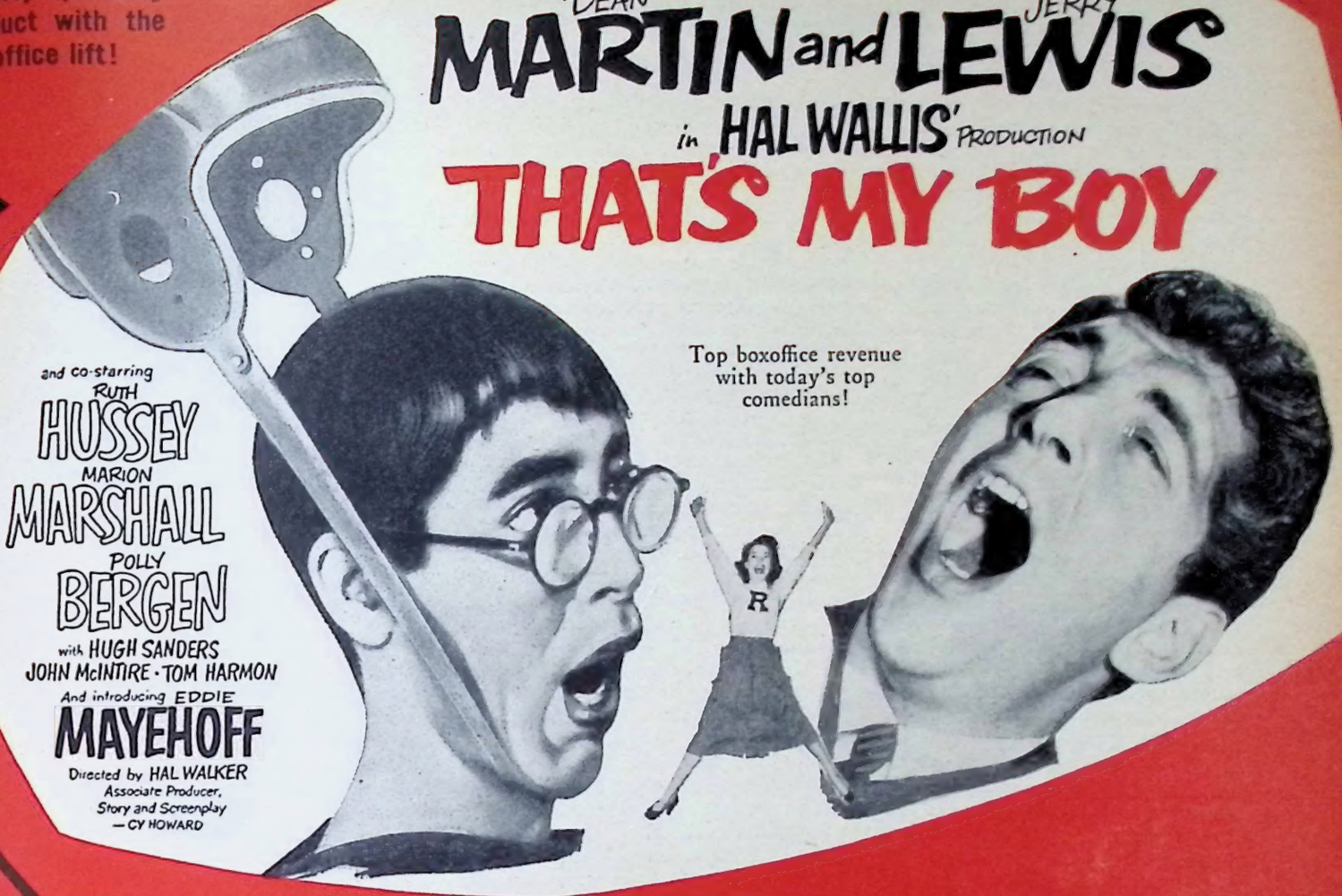
Story and Screenplay by Frank Gruber · Produced by Nat Holt

It's the 6-months quality-quantity product with the boxoffice lift!

DEAN MARTIN and JERRY LEWIS

in HAL WALLIS' PRODUCTION

THAT'S MY BOY



and co-starring
RUTH HUSSEY
MARION MARSHALL
POLLY BERGEN
with HUGH SANDERS
JOHN McINTIRE · TOM HARMON
And introducing EDDIE MAYEHOFF

Directed by HAL WALKER
Associate Producer, Story and Screenplay — CY HOWARD

Top boxoffice revenue with today's top comedians!

Big business with blazing action in today's hot-spot, China!

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PEKING EXPRESS

HAL WALLIS'
PRODUCTION STARRING
JOSEPH CORINNE EDMUND
COTTEN · CALVET · GWENN

with
MARVIN MILLER · WILLIAM DIETERLE

Directed by

Screenplay by JOHN MEREDYTH LUCAS · Adaptation by JULES FURTHMAN · From a Story by HARRY HERVEY

Jack Warner Places No Dollar Limit For 52 Warner Productions

Firmly convinced that the motion picture industry needs less talk about what the motion picture industry needs, and more direct application to entertaining the mass audience which contributed to the building of the industry, Jack L. Warner today approved a shooting schedule for the Warner studios that will carry through next Fall.

During that same shooting period, Warner also is inaugurating an intensified production preparation campaign based on the "hard facts of a hard market."

The studio head revealed that a total of 52 productions are currently "in work" at Warner Bros., under the guidance of eight producers and three production units. Of these, 14 are either already underway or geared for an early start.

In anticipation of this long-range production activity, Warner told his producers, directors and executives in a meeting that there would be no dollar limit on any idea which possesses reasonable surety of returning more than its costs.

"You can spend every dollar necessary to put entertainment on the screen, Warner told his staff, "but every nickel has to count. Waste of time and money can no longer be tolerated in any department of motion picture production so long as we, as other industries, face a tighter public purchasing program.

"The economics are simple. A good idea, properly filmed, properly budgeted, will always succeed. A weak screen play, whether cheaply or extravagantly budgeted, will never succeed.

"Warned Bros, intends that its program will come off. It has been calculated from every angle. Even more important than the cost angle is the consideration of whether the given story, whatever the budget, stands a chance to return a profit to the studio, to the exhibitor, and entertainment to the public."

Warner pointed out that the 14 productions either already shooting or scheduled to start within a short time, are designed to conform to these essential considerations of successful film-making.

In his talk to studio executives, Warner traced the history of his many years in the motion picture industry. He pointed out that the new medium captured the imagination of the masses from the start because it provided the relaxation they sought. It held that mass interest so long as it produced exciting entertainment. When it began to explore the subconscious and other clinical matters, economic theory, and practically everything else the public wants to escape from, it lost a portion of its audience, Warner said.

He also pointed out the fact that money never makes a picture. Current releases of low cost are popular hits. Other new films of great cost are barely recouping their print charges. That pattern of performance at the box office today is the same as it was from the beginning of the motion picture industry.

"Dollar signs never impressed an audience," Warner stated flatly. "Subject matter, properly cast and properly filmed, always has been the deciding factor. The things that interest the public are not a flock of numerals. As people they are interested in other people. They want new experiences, new ideas, new angles, but always within the framework of entertainment.

"All of us have erred on the side of detours into matters of small popular appeal. We have frequently made major films about minor subjects. Not that there is any formula for avoiding mistakes, but we should be very sure of one thing in our script appraisals—will they interest the vast mass of human beings who live, work and play in the huge areas between Hollywood and New York and elsewhere?

"In brief, let's make pictures for the people instead of for ourselves. There is no need to impress each other, but we must impress the public with the idea that what we have is something they cannot get anywhere else. To bring them in—and back to the theatres, let's make things to arrest and hold their interest.

"The order isn't as tall as it looks. Intelligent moviemaking, calculated from every angle, can do more for all of us than all the worrying in the world. That's why we must get onto an intensified showmanship concept. We've done very well but we must do better. Let's clear for action and get into action. Let's know exactly what we are doing and know how to do it. Let's think of Mr. and Mrs. John Q. Public —and their children. To sum it up, let's get back to first principles and make our product and our business as entertaining and exciting as we know it can be."

Warner went into detail with his executives on the "Look Forward — Go Forward" campaign just initiated by General Sales Manager Ben Kalmenson, which featured special exhibitor screenings all over the United States and Canada of "four of the finest pictures made and marketed at the same time."

This golden quartette includes: Jim Thorpe—All American, the story of the half-century's greatest athlete, starring Burt Lancaster, Phyllis Thaxter, Charles Bickford, and Steve Cochran, directed by Michael Curtiz and produced by Everett Freeman; A Streetcar Named Desire, starring Vivien Leigh and Marlon Brando in the film version of Tennessee Williams' Pulitzer Prize and New York Drama Criticis Award play, produced by Charles K. Feldman for Warner Bros. and directed by Elia Kazan; Strangers On A Train, Alfred Hitchcock's suspense drama starring Farley Granger, Ruth Roman and Robert Walker, directed by Hitchcock; and Captain Horatio Hornblower, Technicolor sea spectacle starring Gregory Peck and Virginia Mayo, directed by Raoul Walsh.

Haskell Masters, Canadian General Sales Manager for Warner Bros.—a recent photograph taken by the New York office of Warner Bros. when Haskell Masters was off guard. You will agree with us that the results are very, very satisfactory. This is really Haskell Masters as we know him in Canada.

"The River"

United Artists announces with pride the acquisition of distribution rights for one of the most sought-after pictures in modern times, Kenneth McEldowney's production of "The River" directed by Jean Renoir.

First feature length motion picture ever to be filmed in India in Technicolor, "The River" was three years in the making. It will be shown on a two-a-day reserved seat basis, receiving a campaign comparable to "Red Shoes" in scope and conception, it was announced by Arthur Krim, president of United Artists.

Already considered in industry circles one of the greatest motion picture ever to be made, the United Artists sales and advertising-publicity departments have begun intensive pre-release preparations tailored to the immense proportions of the technicolor masterpiece.

"Forget you're the law, good-lookin'
--and remember you're a man!"
ADVENTURE THAT AVALANCHES FROM THE BULLET-PROOF ROOF OF THE ROCKIES TO THE FIERY DESERT FLOOR!

KIRK DOUGLAS · VIRGINIA MAYO · JOHN AGAR · WALTER BRENNAN

"ALONG THE GREAT DIVIDE"

DIRECTED BY RAOUL WALSH Screen Play by Walter Doniger and Lewis Meltzer PRODUCED BY ANTHONY VEILLER

This kind of Warner Excitement Next!

RAY PRESENTS

(Continued from Page 3)

YOU will forgive me if I appear to treat the situation with a semblance of flippancy, but I have noted, that despite the price of meat, eggs, bread, milk, rents and all the many requisites which make up the pleasure and the business of living, there was a capacity attendance at Madison Square Garden in New York, for the fight between Joe Louis and Lee Savold, with a gate of $100,000 and another 20,000 spectators who saw a Televised presentation in theatres in Chicago, Pittsburgh, Cleveland, Washington, Baltimore and Albany, N.Y.

It is reported that thousands of potential patrons were turned away from the theatres, despite increased admission prices in some spots. The fight between The Brown Bomber, Joe Louis, and Lee Savold, world-recognized heavyweight champion of the British Boxing Association, was televised over a closed NBC circuit from Madison Square Garden, N.Y., to the theatres as mentioned. Exhibitors of the theatres who were linked in this important experiment, were optimistic of the results as shown. Chicago's State-Lake and Tivoli had a sell-out of their combined seating capacity of 5,900 seats, two hours before the fight started, and hundreds were unable to get in.

CAPACITY was the order at Palace Theatre, Cleveland, with a seating capacity of 3,300, and J. J. Shinbach, RKO division manager, said, "We are happy with the experiment." The International Boxing Club, which staged the fight, is reported to have received 40 cents from each ticket sold. I do not know whether this is net or including tax. Loew's Century Theatre, in Baltimore, and the Lincoln, RKO's Keith, in Washington, had sell-outs.

They tell me that the attendance at Madison Square Garden was a record one, and away ahead of other bouts recently staged, the former which were broadcast and televised. The TV at the theatres evidently did not decrease the Madison Square Garden receipts, and what happened at the theatres, which had the fight, provides a table of statistics with which there can be no argument.

I MUST say that Barney Balaban, quite some time ago, foretold just such a result as this televised theatre experiment revealed, and he has been talking about this union of motion pictures and Television for years. When he recently stated, in a jocular mood, that Little Red Riding Hood would now take the Big Bad Wolf (Television) for a walk in the woods, he was dispelling the idea that Motion Pictures was the Little Red Riding Hood who was going to be eaten up by the Big Bad Wolf (Television).

We forget that in the fairy-tale, Little Red Riding Hood was never eaten up by the wolf, it was her grandmother, and like the story of Jonah, swallowed by the whale, and disgorged by him, the grandmother came back to life, out of the belly of the Big Bad Wolf, when that carnivorous consumer of the innocent was slain by the axe of a peasant woodsman. Now, please do not read into this tale some Communistic propaganda, the honest peasant versus the Monopolistic Capitalist. Despite the fact that humans have two stomachs, overloading either of them gives us indigestion, it makes our gorge rise up, and we deliver up The Innocent and The Wise.

DID YOU READ about the mallard duck which hatched her ducklings in a den of lions? In the Philadelphia Zoo, in the lion's den, Mrs. Duck laid her eggs, and complacently and contentedly hatched them out. She then passed by Lion Pharoah, and a few other lions, with her offspring, and took them for a swim in the moat which separated the lion's wooded setting from the public. The lions paid no attention to these little bits of fluff.

If this can happen, is it not possible that the prophecy, that the lion and the lamb shall lie down in peace, will be fulfilled, and while we are in the Animal Kingdom, why not the Bear, the Dragon, the Eagle and the Lion?

AT THE Towne Cinema, Toronto, I saw a Warner Bros. short in color, and in French. Sorry, I cannot remember the name, but it was all about a skunk in a zoo, and a cat, who nearly lost its life because it was so curious. This cat painted a skunky-white stripe down its back, and entered the zoo, to be discovered by the skunk, who became amorous. In one of the scenes, the skunk sings a French song, an imitation of Chevalier. The short was as clever as it was amusing, and despite the fact that it was in French, this short could be played in any theatre to the delight of patrons.

The big business which Jules Levey's Fabiola is doing in the U.S. looks like another winner for UA, which company is releasing the picture. International is distributing Fabiola in Canada, and when I visited the Towne Cinema to see this picture, which I had seen in the Italian language in Rome, in 1949, the theatre had a capacity audience with standees.

Fabiola has been dubbed in English, it is a spectacular production revealing the persecution of the early Christians in Rome, and the birth of Christianity.

When in Rome, it is possible to see the site of the home of Fabiola, the Roman patrican who became a Christian, and was martyred. Along the Appian Way, there is the site of the monastery of St. Sebastian; it is now a restaurant, where I dined, and in which various cells, there have been placed tables and chairs for diners.

In the motion picture of Fabiola, St. Sebastian is a Christianized Roman soldier whose heart and body are pierced with arrows, for befriending the Christians, the latter who are accused of murdering the father of Fabiola, who had decreed the freedom of his slaves.

Following the accusation, the Christians are burned, crucified and thrown to the lions, before the Emperor Constantine returns to Rome for their deliverance.

Alessandro Blasetti, who directed Fabiola, has presented these scenes of the torture of the Christians in spectacular detail. The stars are Michele Morgan, Michel Simon, Gino Cervi, and a long list of artists who have appeared in both Italian and French productions. Fabiola is in its fourth week at this theatre.

ALLIANCE FILMS LIMITED is releasing a picture covering The Life Story of Joe Louis, the title of which is The Spirit of Youth. Certainly, Joe Louis has revealed, despite his 37 years, that his left and his right can still pack a tremendous wallop, and he is prepared to meet Ezzard Charles, who won a technical decision over him, but who still left the Brown Bomber the undefeated heavyweight boxing champion of the world.

Joe Louis KO'd Lee Savold in the sixth round at Madison Square Garden, Friday, June 15th. Jerry Campbell of Dufferin Twin-Screen Drive-In, Toronto, booked The Spirit of Youth as his feature attraction this week, following the Madison Square Garden Joe Louis victory. Said Jerry Campbell, "Show Business is being on your toes to give the public that which is topical, that which makes news. Today, Joe Louis is news, despite the sporting-world's critics who talk of the ageing Joe Louis, who has never lost his popularity with the public. Twenty thousand patrons at Madison Square Gardens gave him a standing ovation after the fight."

20th Century-Fox Convention In Los Angeles

Opening of its five day convention at the National Theatres headquarters in Los Angeles, brought from 20th-Fox a pledge to give exhibitors the fullest cooperation in the exploitation of its product and to realize the largest possible revenue for distribution and exhibition consistent with sound business ethics.

Al Lichtman, director of distribution, who opened the meeting, said that the day marked the merger of sales with advertising and exploitation. He asserted the job of every division and branch manager, salesman and booker begins after he has secured a picture contract and playdate, that job being to assist the exhibitor to sell the company's films to the public. He held that the exhibitor cannot tackle the job alone, that the sales force must give him help.

Lichtman said 20th-Fox faces the future with "courage and optimism" and has made great strides in the production of quality pictures as attested by awards and citations to the company, Darryl F. Zanuck, production chief, and others connected with its films.

For July, Lichtman announced the release of:

"Take Care of My Little Girl," starring Jeanne Crain, Dale Robertson, Mitzi Gaynor and Jean Peters. This is a romantic, sophisticated story of modern sorority life in the nation's colleges. It is in color by Technicolor.

"The Frogmen," starring Richard Widmark, Dana Andrews and Gary Merrill. First exciting story of the hitherto secret activities of the Navy's underwater commandos.

"The Guy Who Came Back," starring Paul Douglas, Joan Bennett and Linda Darnell, is the story of an ex-football hero who is washed up as a star because of his age and his attempts to return to the big time.

For August, the company will release:

"The Secret of Convict Lake," starring Glenn Ford, Gene Tierney, Ethel Barrymore and Zachary Scott, a thrilling suspense story with a western background.

"No Highway in the Sky," starring James Stewart and Marlene Dietrich. Based on the Nevil Shute best-seller, this is a suspenseful story of a hazardous transatlantic flight.

"Mr. Belvedere Rings the Bell," marks the return of Clifton Webb as the inimitable Belvedere. It is based on the Broadway hit "The Silver Whistle."

A special release for August will be the epic "Decision Before Dawn," produced by Anatole Litvak and Frank McCarthy in Germany and starring Richard Basehart, Gary Merrill, Oskar Werner and Hildegard Neff. This film, nearly a year and a half in the making, tells the broad and sweeping story of the disintegration of German might and morale during the last days of World War II. This picture may be released in a special manner, the decision to be made after it is seen.

In September, the company will offer:

"People Will Talk," Darryl F. Zanuck's production, directed by Joseph L. Mankiewicz, and the latest contribution of those Academy Award winners in the field of bright, sparkling entertainment. Cary Grant and Jeanne Crain co-star in a scintillating comedy-romance with dramatic overtones.

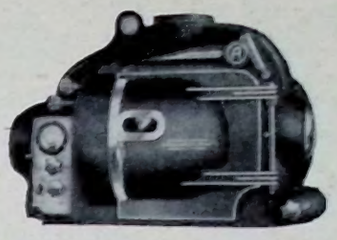
"The Desert Fox," based on Desmond McCarthy's best-selling history of the exploits of General Erwin Rommel during the past war. James Mason stars in the title role.

"David and Bathsheba" will be the final release for September. The method and time of release for this picture will also be decided after the sales organization has seen it.

Stanley Kramer Purchases "The 5,000 Fingers Of Dr. T."

The realm of fantastic imaginative comedy is the background of the story, "The 5000 Fingers of Dr. T," which has been purchased by Stanley Kramer Company from the two-time Oscar winner, Ted Geisel, better known to the public as Dr. Seuss. The picture, which deals with the world as seen through the eyes of a nine-year-old boy at his moment of extreme rebellion, has been placed on Kramer's schedule at Columbia. Geisel, now living in La Jolla, starts work immediately writing the screenplay. Although best known for his weird animal cartoons in the "Quick, Henry, the Flit" advertising campaign, Geisel, under the name of Dr. Seuss has been a prolific writer of children's stories. His current book "If I Ran the Zoo," is a Junior Literary Guild selection. He wrote the recent Academy Award winning cartoon, "Gerald McBoing Boing," and won his first Oscar for the documentary feature, "Hitler Lives." During the war, he spent three years in the Signal Corps as head of animation in the Frank Capra unit. Geisel is the fourth Oscar winner recently added to the Kramer organization, the others being Associate Producers Edward and Edna Anhalt, who are currently at work on "My Six Convicts," and Allan Scott, who is writing the screenplay for "Four Poster."

ASHCRAFT LAMPS



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VANCOUVER NEWS

JACK DROY

Movies by television in Canadian homes "within two years" were confidently predicted in Vancouver by the head of Canada's largest theatre chain.

J. J. Fitzgibbons, CBE, of Toronto, president of Famous Players Canadian Corp. Ltd., said television will spell salvation, not ruination, for the film industry which at first had recoiled in panic from its impact.

"Today we are standing on the threshold of the greatest adventure this industry has ever seen," he declared. "In all seriousness I tell you that we are only beginning. We are still in the horse-and-buggy stage in the over-all history of the movies."

Mr. Fitzgibbons spoke at a dinner honoring J. Howard Boothe, who retired recently as Pacific Coast chief of Odeon Theatre of Canada Ltd.

The Famous Players president said later that two more years should see the arrival of televised movies in many thousands of Canadian homes "and, of course, in millions of homes in the United States."

At no time have more than 15 per cent of the total population been habitual movie-goers, Mr. Fitzgibbon noted. "But when we actually get right into the homes, all that will be changed."

Mr. Fitzgibbon said his optimism regarding early film TV in Canada had been strengthened by recent conversations in Ottawa with Rt. Hon. C. D. Howe, Dominion minister of production, and Davison Dunton, board chairman of the CBC.

Vancouver was invaded by five thousand Shriners from five states in the Pacific area who were holding their convention here. Theatremen said, however, that the three-day visit was no help at the box-office as the boys were too busy putting on their own shows.

Returning from vacations are Betty Kurliak and Frank Gilbert of the Paradise. Dave Borland, Dominion Theatre manager, Audrey Reed, Sovereign Films cashier, Francis Sugerman, Orpheum secretary. Pat Paterson of RKO, Len Brewer of the Paradise and Joe Millman, Kitsilano theatre manager have left for three months holidays in Great Britain. Bob Murphy, Paramount manager is back from a Toronto vacation.

General Theatre Supply Company, a subsidiary of Famous Players, are enlarging their premises near film row, having acquired the property next door. Bill Forward, manager, said it will have more floor space than any other theatre equipment business here when alterations are completed. Sovereign Films 16 mm exchange will also move into larger quarters on South Granville St. on July 15.

Barney Balaban makes statement, "Television is Show Business, we are in Show Business".

•

Merchandizing plans for next 20th-Fox films to be released were fully discussed at Los Angeles convention, June 12-16.

•

Henry Ginsberg, former Paramount studio vice-pres., is appointed general consultant National Broadcasting Co., as announced by Joseph H. McConnell NBC president.

•

RKO's, Hard Fast and Beautiful, premiere Golden Gate Theatre, San Francisco, had a cavalcade of 75 stars and press representatives who left Los Angeles for Frisco for the opening show.

•

Lena Horne will star in MGM's All-Negro Musical, Jump For Joy. Pasternak will produce.

•

Irving Thalberg's Romeo And Juliet production, starring Norma Shearer, Leslie Howard and John Barrymore, reissued by MGM.

•

Private screening MGM's Show Boat tremendous hit.

•

Private screening Toronto Warner Bros. Streetcar Named Desire reveals boxoffice winner.

•

Two big Toronto live show events — Sam Snyder's Water Follies, 1951 Grandstand, C.N.E. — June 21-22-23 — Melody Fair (Tent Show in the Round) Dufferin Park, opens June 21.

•

RKO's The Thing held over second week Imperial-Toronto.

•

Clappison Drive-In Theatre, half mile north of Clappison Corners, opened on June 21st with Daughter of Rosie O'Grady and Bull Fighters. Reception at Royal Connaught Hotel in Hamilton after opening.

•

"Streetcar Named Desire" — Warner's big coming picture with Vivien Leigh and Marlon Brando, after private screening, unanimous verdict, best screen adaptation of a big stage success, marks this one for applause from regular movie patrons and critics.

•

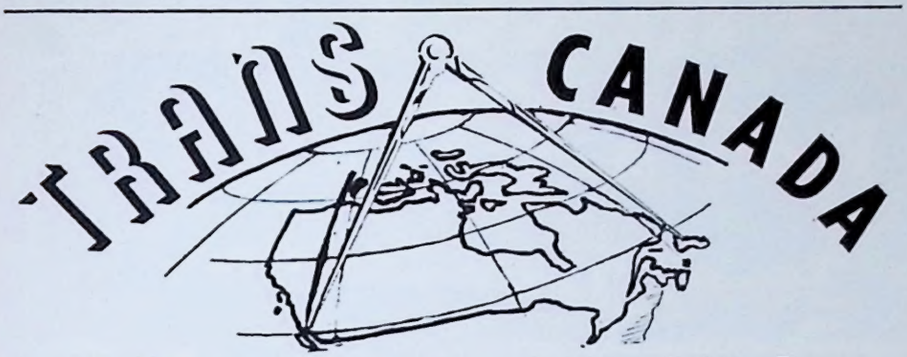
Lionel Ginsler, son of Mr. & Mrs. H. Ginsler, and brother of Selwyne Ginsler, married on June 19th to Eleanor Schwab, daughter of Dr. & Mrs. Schwab in Toronto.

CAPITAL STORY

by Bill McLaughlin

Dr. McGregor Easson was re-elected chairman of the Scientific Film Group of Ottawa at a joint meeting of the executive committee and advisory council of the group. Plans were made to show a number of British scientific films during the coming season starting in September to increase public interest in the work of the group.

The Canadian Repertory Theatre Group, at the moment without a roof over its head because the college authorities have taken over LaSalle Academy Playhouse for school activities, would be interested in a lease on the Little Theatre. Perhaps the Drama League would consider turning their theatre into a movie house again.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Second Week. The Thing (RKO) with Kenneth Tobey and Margaret Sheridan.
LOEW'S
Fifth Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.
UPTOWN
Soldiers Three (MGM) with Stewart Granger and Walter Pidgeon.
SHEA'S
Appointment with Danger (Para.) with Alan Ladd and Phyllis Calvert.
UNIVERSITY-NORTOWN
Second Week. Half Angel (20th-Fox) Technicolor with Loretta Young and Joseph Cotton.
ODEON-CARLTON
House on Telegraph Hill (20th-Fox) with Valentina Cortesa and Richard Basehart.
HYLAND
Sixth Week. The Browning Version (JARO) with Michael Redgrave and Jean Kent.
VICTORIA-EGLINTON
Mr. Lucky (RKO) and A LADY TAKES A CHANCE (RKO).
TOWNE CINEMA
Fourth Week. Fabiola (IFD).

MONTREAL

CAPITOL
Only the Valiant (WB) with Gregory Peck and Barbara Payton.
LOEW'S
Second Week. Father's Little Dividend (MGM) with Spencer Tracy and Joan Bennett.
PALACE
Goodbye My Fancy (WB) with Joan Crawford and Frank Lovejoy.
SNOWDON-OUTREMONT
Outrage (RKO) and Blue Blood (Mono.) Cinecolor.
PRINCESS
The Thing (RKO) with Kenneth Tobey and Margaret Sheridan.
ORPHEUM
Fabiola (IFD) and Smuggler's Gold (Col.)
IMPERIAL
Fury of the Congo (Col.) and A Yank in Korea (Col.).
AVON-STRAND
Cavalry Scout (Mono.) Cinecolor and The Hidden City (Mono.)
AVENUE
Macbeth (Rep.) with Orson Wells and Jeanette Nolan.

CALGARY

CAPITOL
On the Riviera (20th-Fox) Technicolor with Danny Kaye and Gene Tierney.
PALACE
Edge of Doom (RKO) and Kidnapped (20th-Fox).
GRAND
In a Lonely Place (Col.) with Humphrey Bogart and Gloria Graham.
UPTOWN
House on Telegraph Hill (20th-Fox) with Valentina Cortesa and Richard Basehart.
STRAND
Oh! Susanna (Rep.) Technicolor and Fugitive Lady (Rep.).

WINNIPEG

SAVOY
I dreamed of Paradise (Cardinal) with Geraldine Brooks.
DOWNTOWN
Smuggler's Island (E-U) and Million Dollar Pursuit (Rep.)
CAPITOL
On the Riviera (20th-Fox) Technicolor with Danny Kaye and Gene Tierney.
LYCEUM
Gambling House (RKO) with Victor Mature and Terry Moore.
MET
My Forbidden Past (RKO) with Robert Mitchum and Ava Gardner.
ODEON
Cage of Gold (JARO) with Jean Simmons and David Farrar.
GAIETY
Of Men and Music (20th-Fox) with Artur Rubinstein and Jan Peerce.
DOMINION
The Man from Planet X (UA) and Cuban Fireball (Rep.).
GARRICK
Tomahawk (E-U) Technicolor with Van Heflin and Yvonne De Carlo.

SAINT JOHN

CAPITOL
Quebec (Para.) Technicolor and Bunco Squad (RKO).
PARAMOUNT
The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.
STRAND
Air Cadet (E-U) and Katie Did It (E-U).

VANCOUVER

VOGUE
House on Telegraph Hill (20th-Fox) with Valentina Cortesa and Richard Basehart.
STUDIO
The Dancing Years (I.F.D.) Technicolor with Dennis Price and Gisele Preville.
CAPITOL
Lorna Doone (Col.) Technicolor with Barbara Hale and Richard Greene.
STRAND
Up in Arms (20th-Fox) Technicolor and They've Got Me Covered (Para.)
ORPHEUM
Second Week. On the Riviera (20th-Fox) Technicolor with Danny Kaye and Gene Tierney.

The discovery of John Hausler's body floating in Lake Ste. Germaine in Quebec some 40 miles from Ottawa on Sunday, June 10, finally dispelled rumors of foul play during the month-long disappearance of the well-known 55-year-old showman and former patner with Donn B. Stapleton in the operation of the Westboro Theatre. Following an autopsy on the body it was stated by medical authorities that Mr. Hausler died by "aspyxiation caused by drowning." The body was clothed and bore no external or internal marks of violence. Personal effects, including wrist watch, ring, comb, key holder, pocket knife and an undisclosed amount of money were found on the body.

A delegation of local theatre representatives headed by Ray Tubman of the Capitol, Henry Marshall of the Regent and Casey Swedlove of the Linden attended the funeral service held on Thursday, June 14. Chief mourners were Mr. Hausler's widow, the former Dora Galipeau; a son, Robert Hausler, and two daughters, Miss Lil Hausler and Mrs. Rita Bedard, of Ottawa.

It takes a really big picture to hold over at the large-seated Capitol Theatre. At the moment manager Ray Tubman has such a production in MGM's The Great Caruso, now on its second week to tremendous business. Ray tells me that never before has so many of his patrons returned for additional helpings of this musical feast. I heard one lady with a large party say to Ray that it was her fifth time to see and hear Mario Lanza in his 27 popular and classical numbers.

The Ottawa Drama League took an operational loss of some $3,600 during the past season, according to the financial statement placed before the directors at the annual meeting held in the Little Theatre. Retiring President Herbert D. Fripp told the meeting that "we haven't even a binful of coal to start the new season." Some members, including Mr. Fripp, blamed the competition of the Canadian Repertory Theatre for the drop in membership and attendance. The CRT, it was pointed out, offered a choice of 35 plays as compared with the Ottawa Drama League's five and, as a professional company, had a corner on the market for new plays.

Manager Ernie Warren is currently showing The Brave Bulls following a hold-over of Goodbye, My Fancy at the Elgin Theatre. Playing the Little Elgin, now operating on a separate booking ploicy of unusual films, is Symphonie Pastorale, with English titles.

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